

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MARCH 1, 1875.

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MARCH 22, 24, 26, & 27.

Monday, March 22.

BACH'S PASSION.

(S. MATTHEW.)

MADLLE. JOHANNA LEVIER,
MADAME PATEY,
MR. W. H. CUMMINGS,
MR. THURLEY BEALE,
AND
SIGNOR FOLI.

Wednesday, March 24,

BACH'S PASSION.

(S. MATTHEW.)

MADAME LEMMENS-SHERRINGTON,
MISS DONES,
MR. W. H. CUMMINGS,
MR. THURLEY BEALE,
AND
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Friday, March 26 (Good Friday).

BACH'S PASSION.

(S. MATTHEW.)

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MR. EDWARD LLOYD,
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AT THE PIANOFORTE—MR. RANDEGGER.
ORGANIST—DR. STAINER.

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PETERBOROUGH CATHEDRAL.—There will be a Vacancy for a CHORISTER BOY (age 8½ to 10½) on Thursday, March 25th. The trial will take place in the Cathedral Practice Room on Tuesday, March 16th at 12 o'clock. For further particulars apply to Mr. H. Keeton, Minister Precincts, Peterborough.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1875.

WILLIAM STERNDALE BENNETT.

THE death of an artist so gifted and a man so beloved as he whose simple name—divested of the world's titles—stands at the head of these remarks, is an event which cannot be estimated at its true importance whilst the shock of his loss, both to music and musicians, is felt with that poignant sorrow the evidence of which, to the honour of those who represent musical journalism in this country, has been so universally demonstrated. As time rolls on, the influence he exercised over the progress of real art will be more evident, even to those who are prone to speak of his want of productiveness in later years; for not only have we to thank him for what he has done, but for what he has not done. Sterndale Bennett was indeed no mercantile musician; for, surrounded by temptations to write for a market always ready to receive his contributions, he steadily kept his true mission in view, content rather with the fame which accumulated with the gradual appreciation of his matured works, than desirous of courting that notoriety which is too often brief and uncertain as life itself. But apart from those tangible proofs of his genius which earned for him a public reputation, he was ever a silent worker in the good cause of musical education. As Principal of the Royal Academy of Music, I, in common with many of his early friends and fellow-students, have had so many opportunities of witnessing his unceasing devotion to the business of the Institution, his desire to uphold the highest interests of art, his untiring efforts to inculcate in the minds of young pupils that love for the great and glorious works which were his own study through life, and his firm resolution to maintain a School of Music in every respect worthy of the nation, that I have often marvelled how time could have been snatched for the compositions which he recently produced, replete as they are with that beauty of form and finish of detail which characterise the works of his youth.

Born at Sheffield in 1816, of a musical family, his father being an organist in that town, the future master had to deplore the loss of both parents in early life; and at eight years of age he was entered as a chorister at King's College, Cambridge University. Here his exceptional talent soon attracted attention, and he was sent to the Royal Academy of Music, where he studied under Dr. Crotch, Mr. W. H. Holmes, and Mr. Cipriani Potter. In this Institution I first met him. He was seated at a table in the Professors' room when I entered, and with that irresistible manner which attracted all towards him, made me in five minutes as much at my ease as if we had known each other for years. Then he began to speak to me about music, for I was to be his pupil (he being a Master in the Institution, although still a student), and the exercise he then set me is now in my possession. But I was too much absorbed in what he was doing when I came in to think intently upon what I was doing

myself. Music-paper was before him, and he was writing a Pianoforte Concerto, the whole of which he played to us when the hour of instruction was over. Never shall I forget it; delicacy, beauty of tone, eloquence of phrasing, an indescribable charm in his mere touch, so fascinated his listeners that it was with difficulty he managed to escape from the room. On me, having just entered the Institution, the effect was of course greater than upon those of his fellow-students who were acquainted with his wonderful gifts; and as he had not then made a name outside the walls of the Academy, I was naturally astounded at the exhibition of such mature talent amongst the pupils of a music-school. At this time there were evening orchestral rehearsals at the Academy, which were directed by Sterndale Bennett. Here the students were trained to the contemplation of good music; and never would the young conductor, I well recollect, allow any pupil to remain in ignorance of the composition being performed. "Listen," he said to me, on the first evening of my entrance; "this is a Symphony by Beethoven; try to comprehend the symmetrical construction of the work, and carry away as much as you can with you to think upon afterwards." If such solicitude for the artistic welfare of those around him existed in the boy, it may readily be believed how it ripened and expanded in the man. During these sunny days music flowed from his pen as freely as from his fingers. A Symphony in E flat, three Pianoforte Concertos—in D minor, E flat, and C minor, respectively—and two Overtures, "Parasina" and "The Naiades," fully confirmed the truth of the predictions as to his place in the world of art which years ago had been foreseen by those most competent to judge. These compositions—instinct with a poetic grace which charmed alike musical and unmusical listeners; remarkable for that symmetry of construction which seemed to spring rather from a spontaneous appreciation of form, than from a diligent study of models, and evidencing in the instrumentation a delicate perception of orchestral colouring which stamped them with a distinct individuality—were not slow in establishing the fame of one who, however destined to the highest position in English musical art, worked but for the love of his work, and alone seemed unconscious of his power. When invited to play his Concerto in E flat at the Philharmonic Concerts, his fellow-students seemed to glory in the honour thus accorded to one of themselves: not a jealous word was either uttered or thought; and the applause with which he was greeted at the concert was echoed again and again in the Academy on his return. Had he won the hearts of his companions solely by his talents, some there might have been who could have wished him occasionally to descend from his pedestal and walk on a level with themselves; but he was the idol of all, because his genial nature made him the same with all: in recreation, as in study, he was sincere and truthful—though a trained artist in the concert-room, he was a merry-hearted boy in the playground.

But Germany, then ringing with the fame of Mendelssohn, had attractions for the young com-

poser which could not be resisted; and for a time he left England to win new honours at the *Gewandhaus* Concerts at Leipsic, where he formed a close intimacy, not only with Mendelssohn but with Schumann. Here he wrote his fine Overture, "The Wood Nymphs," which was played at the above-named concerts, then under Mendelssohn's direction, with unqualified success; and, both as a pianist and composer, the name of Sterndale Bennett became as famous in Germany as it had already become in England; Schumann, who at that time edited the *Neue Zeitschrift für Musik*, writing in the most rapturous terms, and with a felicity of expression peculiarly his own, upon the genius of an artist who in his own person had incontestably proved that England was not the "unmusical country" it had been too long represented.

On his return he performed in public, and laid the foundation of a love for classical chamber-music in this country, the effect of which can scarcely be over estimated. He also composed his Pianoforte Concerto in F minor, a Caprice in E major, with orchestral accompaniments, and a Sonata and Fantasia for pianoforte—the first dedicated to Mendelssohn, and the second to Schumann. For the Leeds Festival in 1858, which he conducted, he wrote his Cantata "The May Queen," and for the Birmingham Festival of 1867 his Oratorio "The Woman of Samaria," thus amply asserting his mastery over two distinct schools of composition, which, with that conscientiousness which ruled every action of his life, he had wisely reserved for a period when he believed that experience had sufficiently tempered his natural powers for the due performance of such a task: indeed, with respect to the latter work, I may here assert, from my own knowledge, that for years he had pondered on that episode in the sacred writings which he afterwards composed, feeling how its effect could be deepened by a sympathetic musical illustration, and patiently waiting for the time when he thought himself capable of doing justice to the subject.

The only appointment that he ever sought was one which he did not succeed in procuring—that of the Musical Professorship at Edinburgh University; but the wisdom of declining the services of a man who really honoured the city by becoming a candidate for such an office was fortunately confined to the Scottish capital, for from every part of England where genius is recognised came marks of distinction which were unasked for. At the decease of Dr. Walmisley, the Music Chair at Cambridge was offered to him and accepted; and here he took his degree of Doctor of Music, and also became a Master of Arts. At Oxford he was made a D.C.L.; and in 1871 Her Majesty conferred upon him the honour of Knighthood. He also became conductor of the Philharmonic Concerts, resigning, after eleven years' service, in favour of Mr. W. G. Cusins; and in 1868 was appointed Principal of the Royal Academy of Music, an office which he held until the day of his death.

When I name his poetical Overture, "Paradise and the Peri," the Ode to Tennyson's words, which he was engaged to compose as the repre-

sentative of English music at the opening of the International Exhibition in 1862, a second Ode, to verses by the late Canon Kingsley, performed at the Installation of the Duke of Devonshire as Chancellor of Cambridge University, his beautiful Sonata, "The Maid of Orleans," and his Symphony in G minor, lately given at the Crystal Palace, all his compositions of more recent times are included to which public attention has been particularly directed; but the number of smaller works known and cherished by professors and the highest class of amateurs it would be impossible here to chronicle. As a testimonial from his brother artists on his Knighthood, a biennial scholarship was founded in his name at the Royal Academy of Music; and on the 7th of April 1872 this was announced to him by the Attorney General (now Lord Coleridge) at a large meeting at St. James's Hall, when some of his compositions were performed; and, overwhelmed with the kindly feeling expressed by those around him, Sterndale Bennett—unchanged by the courtly prefix henceforth inseparably united with his name—bowed his last to that public which he had done so much to educate.

Devoting himself now, with an energy even beyond his physical powers of endurance, to his duties as Principal of that Institution in which he had received his education, and to the memory of which he clung with the sincerest affection, he cherished but the one thought of directing the musical education of the country into the healthiest channel; and, in accordance with this resolve, the programmes of all the concerts at which the students exclusively performed became models which will doubtless serve as guides to those who have the future conduct of the Academy. But his health had been gradually failing; and those most intimate with him became aware of that which they feared perhaps to breathe even to each other. On the 16th of January he presided at a meeting of the Committee of Management, and was also at the Academy on the following Thursday; on Monday news was received at the Institution that he was seriously ill, and on that day week (in his 59th year), he breathed his last at his residence in St. John's Wood, surrounded by every member of his family. The news of his death paralysed for a moment those who so short a time before had sat with him in deliberation at the Committee whose duty it was now to assemble for the purpose of doing honour to his memory. A Requisition, signed, not only by the leading members of the musical profession, but by many of those most eminent in other departments of art, was presented to Dean Stanley, praying that the remains of the deceased composer should be interred in Westminster Abbey. It is almost needless to say that this request was complied with, and no sooner was the day of the funeral made known than evidences of the universal esteem in which he was held, both artistically and personally, became apparent by the repeated expressions of desire to take part in the mournful ceremony. On Saturday the 6th ult., the procession started from St. John's Wood, passed the door of the Royal Academy of Music, and in Hanover Square

was joined by carriages containing a deputation from the University of Cambridge, the Earl of Dudley (President of the Royal Academy of Music), the Directors and Committee of Management of the Academy, deputations from the Philharmonic Society and Royal Society of Musicians, the pall-bearers (consisting exclusively of fellow-students of the deceased), a deputation from the *Verein für Kunst und Wissenschaft* (German Athenæum), the Professors of the Royal Academy of Music, and the private carriages of Her Majesty the Queen, the Prince of Wales, the Duke of Edinburgh, the Right Rev. the Bishop of Gloucester and Bristol, and several others. Inside the Abbey the stillness was at first appalling; but as the coffin, covered with flowers, moved along the dark path, preceded by the surpliced choir, singing the introductory sentences of the burial service to Croft's impressive music, and the stifled sobs from sincere and loving friends drew attention to the faces of the bystanders, the solemn silence of so vast a multitude was felt by the mourners as the most fitting tribute to the memory of one who had so legitimately earned a right to a final resting-place amongst those who, like himself, had adorned and enriched the art to which they had devoted their lives. Purcell's Burial Chant to the 10th Psalm was chosen for the occasion; and after the lesson the beautiful quartett, "God is a Spirit," from the deceased musician's "Woman of Samaria," was given, first by solo voices and afterwards in chorus. Then the body was borne to the grave, near that of his brothers in art, Purcell, Croft, Blow, and Arnold; and as the coffin was lowered, Croft's music was resumed. After this Dean Stanley continued the service, and a portion of Handel's Funeral Anthem, "His body is buried in peace," was impressively sung, Mr. Tule, who presided at the organ, playing the Dead March, from "Saul," as the mourners pressed forward to take a last look at the grave where, under a bed of flowers, reposed the mortal remains of a dear and honoured brother. To say that, apart from those who composed the funeral procession, almost every member of the musical profession in England was present; that a wreath of the choicest flowers, sent by the ladies of the Royal Academy of Music, was laid, by a sympathetic hand, upon the coffin; and that pupils of the deceased, with floral offerings (many of which as they fell into the grave were moistened with the tears of the donors) stood for some minutes rooted to the spot, as if scarcely realizing the possibility of a final separation with one whom to know as a master was to regard as a friend, is only to mention a few of the proofs how widely spread was the sympathy for his loss, and how earnest was the wish to pay the last tribute to his memory.

Sterndale Bennett is no more; but the world of art moves on, and carries with it, in the treasures he bequeathed, the pure and loving mind of the man. It will be long—very long—before that mourning for his loss, which is too deep for words, can be even lessened; yet to those who knew him, and sympathised with his gentle and sensitive nature, it may at least be some consolation to feel assured that his death was calm and peaceful as his life.

HENRY C. LUNN.

A SCHUBERT CATALOGUE.*

"Not unfrequently," says Carlyle in the "Preliminary" of his *Sartor Resartus*, "the Germans have been blamed for an unprofitable diligence; as if they struck into devious courses where nothing was to be had but the toil of a rough journey: as if, forsaking the gold-mines of finance, and that political slaughter of fat oxen whereby a man himself grows fat, they were apt to run goose-hunting into regions of bilberries and crowberries, and be swallowed up at last into remote peat bogs. . . . Surely the plain rule is, let each considerate person have his way and see what it will lead to. For not this man and that man, but all men make up mankind, and their united tasks the task of mankind. How often have we seen some such adventurous, and perhaps much censured wanderer light on some outlying, neglected, yet vitally momentous province, the hidden treasures of which he first discovered, and kept proclaiming till the general eye and effort were directed thither, and the conquest was completed: thereby, in these his seemingly so aimless rambles, planting new standards, founding new habitable colonies, in the immeasurable circumambient realms of Nothingness and Night." Thus (with a very moderate expenditure of capital letters) does the Sage of Chelsea vindicate Diogenes Teufelsdröck, J.U.D., &c., his researches into the philosophy of clothes, and his six bags of "miscellaneous paper-masses." Some such championship might have appeared necessary when another German began to burrow for the details required to make up the first Thematic Catalogue of a great composer's works, and patiently to hunt down all the Protean forms which the ingenuity of arrangers and transcribers had caused those works to assume. Was the game worth the candle? Who would buy the book? To what use could it be put commensurable with the trouble involved? So might lookers-on have queried, not without a touch of scorn, but the patient German worked on, and the result was that he founded a distinct and increasing class of musical literature, the value of which nobody questions. Every composer of eminence will soon have his Thematic Catalogue. Dr. Ludwig von Köchel has achieved the good work for Mozart—how completely some of us are thankful to know; an anonymous writer has attended to Schumann; Weber has been thoroughly "done" by F. W. Jahns, and painstaking Herr Nottebohm has looked after Beethoven. Nor is this all that Herr Nottebohm has accomplished in the same line, the firm of Friedrich Schreiber, in Vienna, now offering as the latest result of his patience, a thoroughly good catalogue of Schubert. Together with every amateur who is interested in that unfortunate genius, we hail the new work with pleasure, and congratulate Herr Nottebohm upon the manner in which he has discharged a very difficult task. The great essentials of such a book are, accuracy and completeness; and when it is remembered that these qualities have to appear in connection with

* *Thematisches Verzeichniss der im druck erschienen en Werke von Franz Schubert. Herausgegeben von G. Nottebohm. Wien: Friedrich Schreiber (vormals C. A. Spina).*

hundreds of compositions (many scattered about in MS.), and thousands of editions, the high merit of success need not be demonstrated. With regard to the accuracy of the Catalogue, it is, of course, impossible to judge confidently as respects every detail, but we have tested the book in many ways, and it has passed the ordeal triumphantly. That there are no flaws in its completeness would be too much to assert. Herr Nottebohm, for example, leaves unnoticed the few bars of melody which are all that Schubert wrote of the Scherzo in the eighth (B minor) symphony. But, generally speaking, the book may be styled an exhaustive one; in proof whereof take the particulars furnished about "Die Schöne Müllerin." Besides the details usual to thematic catalogues, Herr Nottebohm gives us the result of his labours in tracing those famous songs through all their (German) editions and forms, nearly three closely-printed pages being devoted to the editions alone. The arrangements fill five and a-half pages more, the character of the transcription being specified, and also the author, publisher, place of publication, and price. When a compiler shows industry such as this, we are disposed to trust him, and accept his work.

In arranging his materials, Herr Nottebohm did not attempt the impossible task of settling the order in which Schubert's works were written. Wherever the date of composition can be ascertained it is given, but the *Opus* number guides in making up the first section of the book. The compositions included in this section, which is devoted to those with an *Opus* number only, are 173, beginning with the "Erl-King," and ending with six songs for voice and pianoforte. This opening and closing must strike everybody who examines the list as significant. Turning over page after page, we find little save song after song; and even when a break first occurs, it is made by a set of waltzes (Op. 9). At Op. 15 we come upon the fantasia for pianoforte in C major, after which songs and waltzes begin again, till Op. 26 introduces the music to *Rosamunde*. Presently chamber music makes its appearance, but the ratio of important works to comparative trifles is not greatly increased. How eloquent is this fact, especially when looked at in connection with Herr Nottebohm's third section, which catalogues the compositions without *Opus* number, published after the composer's death. Here we start with the ninth and eighth symphonies, going on with the quartets in D minor and major, the pianoforte sonata in A minor, and those in C minor, A and B flat. After these come four Masses, the Cantata, *Lazarus*, and a host of works nearly equal in importance. Truly, Schubert's is a posthumous fame. A writer of songs and waltzes in life: in death he appears among the grandest of tone-poets. Pity him we must, for such a spirit as his, though he laboured on regardless of present renown, could have done no other than long after that recognition which is, next to its own self-consciousness, the sweetest reward of genius. But the moral to be drawn from Herr Nottebohm's Catalogue brings comfort after all. The good cannot be repressed. That which has in it a spark of the divine fire will some day kindle the admiration of the world.

The second section embraces the multitude of *Lieder* published by Diabelli under the title: *Franz Schubert's nachgelassene musikalische Dichtungen für Gesang und Pianoforte*,—in all fifty sets. But to many who avail themselves of this welcome volume, one of its most interesting divisions will be that which

brings the whole of the master's compositions under the eye in orderly battalions. After reviewing page after page of orchestral, chamber, and concerted music of various kinds, we come finally upon the army of songs and vocal pieces, only to look down their ranks with a sense of utter bewilderment as we remember that the author of all these things died at thirty-one. The fecundity of Schubert was monstrous, and in view of it, his early death seems the most natural of events. He, if ever man did, accomplished the work that was appointed him. For this let us be thankful, and not for this alone. The gratitude of amateurs who love Schubert is due to the plodding, unwearied industry of the German *savant* from whom the book before us has come. Herr Nottebohm could never be charged with "goose hunting" or with exploring "regions of bilberries and crowberries," but, to continue the words of Carlyle, he has lighted on an outlying and neglected province, the treasures of which are now common property. Schubert owes him much on that account. We owe him more.

J. B.

We have received a letter from Dr. Lloyd Fowle, with reference to the remarks in our last number upon his claim to be put forward as the "People's Musician." We quite agree with the writer that if any artist can collect two thousand opinions upon himself, he has a perfect right—however fulsome they may be—to believe them; and that those who write them have an equal right to be credited with sincerity. But when these testimonials, instead of being preserved for the inspection of those who may require such guarantee of artistic qualifications, are forced before the public, it is not to be wondered at that they should be publicly commented upon. We much regret that a composer whose talents are so extensively vouched for should have thought it necessary, or even politic, to exalt himself by endeavouring to depreciate the genius of one whose fame is sufficiently solid to be proof against such attacks. Dr. Fowle evidently believes that his friends are those who praise him, and his enemies those who do not; but, though he may place us in the latter category, he will see that our enmity is not so deadly as to induce us to print his letter. A communication from Dr. Stainer in our present number contains a series of questions which we should like to see publicly propounded to all those members of the musical profession who place Mus. Doc., or indeed any other title after their name, without mentioning the University from which they obtained them. The "moral support" of all graduates in music—which Dr. Stainer relies upon in bringing the subject forward—will most certainly be freely accorded; and Dr. Fowle should thank us for affording him an opportunity of strengthening his claim to a Civil Service pension by stating where the two degrees which he uses were conferred upon him.

The feeling of regret at the loss of so distinguished an artist as the late Sir Sterndale Bennett, has been so generally evinced, not only by the presence of most of the principal members of the musical profession at his funeral, but by a graceful tribute to his memory, both in sacred and secular buildings, that the solitary instance of unexplained silence on such an occasion becomes painfully prominent. We will not now dwell upon the absence of the name of the conductor of the Sacred Harmonic Society

from the numerous signed Requisition to Dean Stanley, requesting that the remains of the deceased composer should be interred in Westminster Abbey, nor upon the fact of so eminent a musician not being present at the funeral—because these are purely personal matters upon which the less that is said the better—but that the Sacred Harmonic Society should be completely unrepresented at what might be considered a national demonstration, and that at the concert given on the evening before the funeral, not the slightest token of sympathy with the melancholy event should have been manifested (although a tardy recognition of it was given at the concert three weeks afterwards), are marks of disrespect which, whether of omission or commission, can scarcely be passed over without a protest.

We should have more pleasure in chronicling the fact of the title *Mus. Doc.* having been bestowed upon Mr. W. H. Longhurst, organist of Canterbury Cathedral, were we not constrained to add that it has been through the patronage (if we may so term it) of the Archbishop of Canterbury, who has the power, as our readers are probably aware, of granting this degree to any person who sufficiently earns his good opinion. That such an absurd privilege should exist in the present day is scarcely perhaps so extraordinary as that an Archbishop should be found to exercise it, and a musician to avail himself of it. Surely an artist of proved ability like the organist of Canterbury Cathedral would gain more real honour by refusing than accepting a title at the hands of an individual which he knows can only be legitimately granted by one of the Universities.

CRYSTAL PALACE.

THE announcement of Herr Joachim's name in the programme of the concert on the 6th ult., for the first time this season, drew a large audience, and his performance of Spohr's 6th Concerto proved that, if possible, he has gained since we last heard him, in all those qualities which have secured for him so high a position in the world of art. Dr. Hans von Bülow has also played with his accustomed success, selecting Moscheles's Concerto in G minor, a work too rarely heard in a concert-room. Lachner's Suite in C, for orchestra, must be again heard before it can be noticed according to its merits. Of the four movements, the Gavotte commanded the greatest success; but the writing throughout the work is masterly, the Finale, especially, showing real power in the treatment of the subjects and thorough knowledge of the resources of the orchestra. Amongst the vocalists Mdlle. Levier has achieved a decided success, but we must also mention that the artistic singing of such long established favourites as Madame Patey and Mr. E. Lloyd has materially strengthened the programmes during the month.

ROYAL ALBERT HALL CONCERTS.

AMONGST the interesting compositions given during the past month, Herr Hégár's Violin Concerto, performed by Herr Wilhelmj, claims the first notice. It is a work well worthy of a master, although its composer is, we believe, still a pupil at the Leipzig Conservatoire. Apart from its merit in an artistic point of view, it is an excellent vehicle for the display of the legitimate powers of the instrument; and rendered as it was throughout by Herr Wilhelmj, its success with the audience (even with the most critical portion of it) was most decisive. Paganini's Concerto in D has also been played by the same artist, its enormous difficulties being vanquished with the utmost ease. The orchestral concerts have displayed the powers of the band to the best advantage, Mendelssohn's "Italian Symphony," Auber's "Exhibition Overture," the late Sir Sterndale Bennett's Overture, "Paradise and the Peri," and many

other works of acknowledged excellence having been given with much effect, under the able direction of Mr. Barnby, who has conducted all the concerts. Mdlle. Levier, Madame Patey, Miss Antoinette Sterling, Miss Annie Sinclair, Mr. W. H. Cummings, Mr. Whitney, Herr Werrenrath, &c., have attracted large audiences at the ballad concerts, which appear to be now firmly established in public favour. The Ash Wednesday performance of the "Messiah" was numerously attended and thoroughly successful, the choruses being given with even more than the usual precision and effect. On the 23rd ult. Mendelssohn's "Elijah" was given, the principal vocalists being Madame Marie Roze, Miss Anna Williams, Miss Dones, Miss Antoinette Sterling, Messrs. Bentham, Montem Smith, Kenningham, Horscroft, Stanley Smith, and Whitney. The choruses were most effectively rendered by the Royal Albert Hall Choral Society. Dr. Stainer presided at the organ, and the performance was, as usual, conducted by Mr. Barnby.

MR. HENRY LESLIE'S CONCERTS.

THE twentieth season of these excellent concerts commenced on the 18th ult., with a highly interesting programme. With the exception of "God save the Queen" (arranged for a choir by Henry Leslie), and the late Sir Sterndale Bennett's Quartett, "God is a Spirit" (sung in chorus, as a tribute to the memory of the deceased composer), the selection was exclusively confined to German music. Brahms's Waltzes for voices, with an accompaniment for four hands on the pianoforte, seemed scarcely to produce the impression which might have been anticipated from their purely musical merits. They are graceful and tuneful; but the choir and pianoforte did not appear to amalgamate; and to us it seemed either that, with such an accompaniment, they should be sung by four solo voices, or that, being given to the whole choir, a full orchestra was necessary as a support. The compositions were somewhat coldly received; but this ought not to be accepted as a reason why they should not be heard again at some future time in another form. Blumenthal's two new part-songs, "Night" and "Laughing Song," produced a marked impression. The first of these is by far the better of the two—a novel effect being gained by the tenors sustaining the theme, whilst the other voices accompany—but the second song elicited the encore, partly because the laugh was too infectious to be resisted. Both compositions are, however, well worthy of the fame of a writer whose works always evidence that care and finish which cannot fail to command attention. The apology made by Mr. Henry Leslie for the *debutante*, Miss Eva Leslie, on the score of indisposition, was kindly meant, but not needed, for her charming voice and style enlisted the sympathies of her hearers from the first; and the applause with which she was greeted would have been quite as warm had the indulgence of the audience not been solicited on her behalf. A pure soprano organ like this, however, requires to be tenderly treated; and we sincerely hope that the undoubted success of the young vocalist will not encourage her to overtax her physical powers. Her rendering of Schubert's "Ave Maria," Mendelssohn's "Frühlingslied," and a song by Wekerlin (given as an encore), was distinguished by a grace and tenderness which made every phrase tell; and the purity of her intonation, even in the very highest notes of her register, was so thoroughly satisfactory as to excite, even amongst the most critical listeners, the most sanguine hopes for her future. The choral triumph of the evening was Bach's Motett for double choir "The Spirit also helpeth us." The execution of this enormously difficult piece cannot be too highly praised; and the greatest credit is due to Mr. Leslie for successfully leading his forces through a composition so abstruse. The Fugue, especially, was magnificently sung; and the Chorale was given with a refinement of devotional feeling which amply proved how large an amount of earnest attention must have been bestowed, both by choir and conductor, upon its preparation. Mendelssohn's beautiful part-song "Parting and Meeting," created much effect; and "The Nightingale," of the

same composer, was encored. Miss Florence May was most favourably received in her pianoforte solos, a selection from Mendelssohn's "Lieder ohne Worte," especially, exciting much applause. The Hall was filled in every part.

MUSIC IN LEIPSIK.

FROM A CORRESPONDENT.

THE Musical Season at Leipsic is now drawing to a close, the seventeenth of the twenty Gewandhaus Concerts having already taken place. Reviewing the various events which have occurred this winter, we must specially mention the production of Kapellmeister Reinecke's second Symphony. Himself a master of world-accepted reputation, it is not to be wondered at that in this work we find a thoughtful and truthful manifestation of genuine art. While fresh and original, it contains nothing forced or strained, either in form or treatment; it is a work which deserves a long life; and although the hyper-critical Gewandhaus audience gave it a somewhat cold reception, we cannot altogether accept their verdict on the merits of so great a work. Leipsic may be said to be musically sated as no other town in the world is. For the last century, it has been the centre of music; it was the field of Bach's labours, the town of Mendelssohn's triumphs; and having heard, in many cases from their first productions, the masterpieces of our greatest musicians, many times as year after year rolled by, the art-loving populace has become so critical, that in many cases its powers of judging are over-strained, and its adoration for the old makes it unable to give a place to the new, be it never so worthy. That this audience can give such complete praise by its great applause to a Ball Suite by Franz Lachner, and can show no signs of favour to a Symphony by a composer of such eminence as Reinecke, is but a sure proof of this over-critical state.

At the 16th Concert a new Serenade, by Jadassohn (in E flat, No. 2), was performed, which likewise was of great merit. It opens with an Allegro movement, admirably scored, though rather short, which, without pause, leads into the Andante—a movement of considerable beauty; then follows the Scherzo, opening with an unison passage for strings, which leads at length into the second part, where the flutes enter in eccentric movement. The final movement, in a somewhat martial style, brings the composition to a successful conclusion.

Of other novelties we may mention two movements of the Mass in E flat by Professor Richter, Cantor of the Thomas School.

Of the various artists who have appeared at the concerts we may mention Herr Joachim, whose special contribution was Spohr's Concerto.

On Feb. 15th and 19th Herr Anton Rubinstein gave two concerts here. The first consisted entirely of his own compositions, including the Concerto in E flat, No. 5, a dramatic Symphony in D minor, and five small pianoforte pieces. His second concert was a Pianoforte Recital, in which he brought forward a selection of masterpieces from Bach and Handel to Mendelssohn and Schumann. Both concerts gave great satisfaction, especially the second.

The work for production on Good Friday at the Thomas Church has been changed from Bach's "Matthew Passion" to Handel's "Messiah."

Those of our readers who have themselves been students in Leipsic will hear with regret of the death of "Old Quasdorf," Mendelssohn's faithful servant, who was also for thirty years Castellan at the Conservatorium. To all who knew how well and cheerfully he performed his duties no word in his praise is needless. The respect shown at his funeral evinced how highly he was held in the estimation of all.

WE understand that Mr. Barnby, the Conductor of the Royal Albert Hall Concerts, is a candidate for the vacant musical Professorship at Cambridge.

JUDGING from the large audience assembled at St. James's Hall on the 29th of January, Mr. Henry King must have been well satisfied with the support of his friends at his benefit. A capital programme was provided and performed by Madlle. Johanna Levier, Miss Helen D'Alton, Miss Sophie Ferrari, Mrs. Sicklemore, Mr. W. H. Cummings, Mr. Stedman, and Mr. Maybrick; pianoforte, Sir Julius Benedict and Mr. Walter Bache. Mr. Henry Leslie's choir sang in the usual effective manner. The conductors were Mr. Henry Leslie, Mr. J. G. Callcott, and Mr. J. C. Ward.

MDLLE. AMANDA HOLMBERG gave a *Soirée Musicale* at the Beethoven Rooms on the 12th ult., which attracted a large and appreciative audience. The singing of the concert-giver was of course the principal feature in the programme, and the applause with which she was received was in the highest degree encouraging. Mdlle. Holmberg was assisted by several eminent artists, both in the vocal and instrumental department.

MR. WILLEM COENEN announces three Chamber Concerts of Modern Music, at St. George's Hall, the programmes of which contain some highly interesting specimens, chiefly selected from the works of German composers. The instrumental artists are: Pianoforte, Mr. Willem Coenen; Violin, Messrs. Wiener, Amor, M. Vogell, and Jung; Viola, Messrs. Zerbini, and A. Stehling; Violoncello, Messrs. Daubert, C. Ould, and Lasserre; and the vocalists, Madlle. Johanna Levier, Miss Sophie Ferrari, Miss Anna Williams, Madlle. Hélène Arnim, Miss Julia Elton, and Miss Antoinette Sterling; Conductor, Mr. J. B. Zerbini. The concerts will commence on Thursday the 4th inst., and continue on the two following Thursdays.

At the February concert of the St. George's Glee Union, "The Merrie Men of Sherwood Forest," a Cantata, by W. H. Birch, was performed with marked success; the madrigal, "Sweet echo," and the choruses "Ave Maria," "We'll dance," and the Finale, "We'll trip it merrily," were especially well rendered. The solos were sustained by Miss Horder, and Messrs. J. R. Jekyll, R. Harvey, Stock, Ellis, Linington, and Gerald Gadsby. Miss Julia Augarde presided at the piano, and Mr. Chas. Jekyll, assistant organist at Westminster Abbey, at the harmonium. A short second part, which included two part-songs and a song by Miss Spear, "Beautiful Summer" (encored), the Cavatina, "Or la sull'onda," admirably sung by Miss Clara Buley, and "Hybrias the Cretan," by Mr. Gadsby, brought the concert to a successful close. Mr. Garside conducted.

THE death of Signor Agnesi, a vocalist so well known not only on the operatic stage, but at our provincial Festivals, and in our Metropolitan concert-rooms, will cause a gap in the ranks of baritone singers not easily filled up. He was an excellent interpreter of the florid music of the Italian school, thoroughly at home in the operas of Mozart, and had recently made a fame as an Oratorio singer, having sufficiently mastered the English language for that purpose. He was a Belgian by birth, and evinced an exceptional aptitude for music at an early age.

A LITTLE Dramatic Sketch entitled "The Ancient Britons," produced by Mr. and Mrs. German Reed at their entertainment in St. George's Hall, deserves highly favourable mention, not only for its clever construction and amusing qualities, but for the very appropriate music supplied by Mr. German Reed, which is nightly received with marked favour. Mr. Corney Grain's musical "Fairy Tale," *The Enchanted Piano*, is also excellent in its way, and adds materially to the attraction of the evening's programme.

THE Eisteddod of 1876, which will take place in Wrexham, promises to be the grandest ever held. From £800 to £900 is offered in prizes for competition in poetry, prose, music, arts, &c. The inhabitants have encouraged the project by raising a guarantee fund of £2,000, and no Eisteddod has ever been known to have enlisted so much the co-operation of the nobility and gentry. An Exhibition of works of art, &c., is to be held in connection with the Eisteddod. The proceeds are to be devoted to found a Scholarship in the Welsh University.

THE recent trial of new compositions at the Musical Artists' Society, which took place at the Royal Academy of Music, fully evidenced the possession of a talent amongst our countrymen which, with such an opportunity as this Institution affords, cannot fail to assert itself. On the present occasion a String Quartett in A, by Mr. J. Lea Summers, another in G, by Mr. H. Baumer, and a Pianoforte Sonata in F sharp minor, by Mr. H. C. Banister (excellently performed by the composer) were received, as they deserved, with much favour by a most critical audience; and many vocal pieces were also given with marked success. The admirable manner in which this Society is managed should secure for it that attention and patronage which alone can render its influence permanently beneficial to the healthy development of English art.

On Tuesday, the 16th ult., a concert was given at St. John's Schools, Waterloo Road, the proceeds being in aid of the restoration of the organ at St. John's Church. A very satisfactory programme was provided, amongst the most prominent attractions of which were the vocal pieces of Mrs. Miles Doughty, Miss R. Lee, Mrs. Cushett, Messrs. Knapp and Courtney, and the Drayton Family; the latter elicited much applause. The pianoforte accompaniments were well given by Miss C. Nott and others.

A SERIES of Organ Recitals are being given by the Managers of the Bow and Bromley Institute on Saturday evenings. Amongst the well-known performers who have already appeared we may mention Mr. F. Archer, Mr. E. H. Turpin, Mr. A. Carder, and Mr. W. H. Monk. The Recitals are interspersed with vocal solos, which have been rendered by Miss Helen Standish, Miss Minnie Curtis, Messrs. Stedman, Chaplin Henry, &c. The audiences have been large and appreciative. The managers deserve support in their endeavours to provide music of a high class at a cheap rate of admission.

A VERY successful concert was given at St. James's Hall on the 16th ult., in aid of the Metropolitan District Telegraph Messengers' Band Fund. Several well-known artists appeared, including Mesdames Lemmens-Sherrington, José Sherrington, Liebhart, Mott, Messrs. Vernon Rigby, Stedman, Lewis Thomas, Chaplin Henry, and J. C. Kent. The conductors were Messrs. W. H. Thomas, Henry Parker, W. H. Callcott, and Michael Watson, and the bandmaster Mr. H. R. Edwards. So many people were unable to obtain admission that a repetition of the concert is announced.

On Friday evening, the 5th ult., the second concert of the season was given by the Crouch End Choral Society, at the Drill Hall, Crouch End. The vocalists were Mrs. Alfred Dye, Messrs. Stedman and A. G. Lawson; solo violin, Mr. Grimson. The first part was sacred, and comprised "Angels, ever bright and fair," "In native worth," "Honour and arms," "Judge me, O God," &c. The second part consisted of ballads, part-songs, &c. Mrs. A. Dye and Mr. Stedman were encored in the duet "Ah morir" (Ernani), and were also very successful in a duet, "Maying," by Alice Mary Smith. Mr. Stedman gave a new song by Mr. A. Dye, entitled "Love's offering," in which he was accompanied by the composer, and which was much appreciated. Two violin solos by Mr. Grimson, and several part-songs by the choir were also performed with good effect. Mr. A. Dye conducted, and also played Beethoven's Sonata Pathétique, as a piano solo.

We have been informed that several eminent vocalists have kindly consented to give their services at a concert in aid of the Commercial Travellers' Benevolent Institution; and it is hoped that many instrumentalists will grant the same favour. It is also anticipated that large wholesale firms in the City will aid the undertaking by every means in their power.

An old relic of the Hanover Square Rooms has departed. James Fitzgerald, the carriage attendant for the last thirty years at the Queen's Concert Rooms, and for many years at the Royal Academy of Music, died on the 4th ult., (aged 74). He was the oldest man in that line of business, and was well known and much respected.

REVIEWS.

NOVELLO, EWER AND CO.

The Chandos Te Deum, in vocal score, composed about the year 1719, by G. F. Handel. Edited, and the pianoforte arrangement by Joseph Barnby.

It is as though the deathless Handel were born again into the world, to have this magnificent work reproduced, of which even the name has passed out of general knowledge, and the music itself is totally unknown. Dr. Busby, who has been for many years deceased, writes, "It is forty years since I heard them at Covent Garden by Dr. Arnold; my ear still retains the impression of their charm, and my mind of their grandeur," in allusion to the two settings of the *Te Deum* and the twelve orchestral anthems, composed by the master during his residence with the Duke of Chandos, at Cannons, a few miles up the Edgware Road, between 1718 and 1720. This helps one to guess how very long time has elapsed since the great works in question have been heard in public. The present *Te Deum* is the setting in B flat, which has not, we believe, been printed with pianoforte accompaniment till now. To dismiss this accompaniment with a word, we must use a strong one, and say it is in every respect admirable, being well fitted to the instrument and highly effective. As to the work itself, we may confidently state that the composer never surpassed it; for elaboration, for fire, for power, for effect, and for poetical treatment of the subject, it would be all alone in excellence, but that Handel himself wrote other works, which, and which only, can compare with it.

The first number is a Chorus, of which to say that it is Handelian is appropriately to use a word that has been adopted into our language to define the utmost of musical grandeur. The next is a Chorus interspersed with Solos beginning in E flat, "All the earth," with that picturesque treatment of the words for which the author is remarkable, that gives in this case an idea of the concurrence of vast multitudes in the act of worship. Continuous of this, "To Thee all angels" is given first by a solo alto, and presently by the full choir. A soprano Solo at the words "To Thee, Cherubin," and the repetitions of this sentence, flows on with a meaning sufficiently obvious, through the truly sublime ejaculations of the chorus on the thrice "Holy;" and the sequel of the universal song is unbroken. The movement ends in B flat, and so is a pendant of the first, rather than an independent piece. No. 3, "The glorious company," assigns each description of the lauding throngs to a solo voice, and the chorus personifies these with its joyful vociferation of "Praise Thee." The acknowledgment by the holy Church has a full-voiced statement, and the three articles of belief, set to a change of movement, are so rendered as to give essentially the figure of Trinity in Unity by the working together of the themes appropriated to each, the expression here being solemn in the highest degree. The Chorus, "Thou art the King" has a fugal treatment of each section of the text, both of which are closely elaborated. No. 5, the only Air, is for treble, and is a charmingly melodious setting of the section, "When Thou tookest," which beautifully contrasts the majestic breadth of the foregoing. The next passage is set as an unaccompanied Quartett with exquisite tenderness; it is one of those fantasia movements wherein the course of modulation is entirely free, being directed solely by the course of the expression. "Thou didst open" breaks in with excellent brightness, the full body of voices and the brilliant key of C helping the animation of the idea to complete the musical picture. New means were necessary to the prolongation of the scene of heavenly glory, if this was to be effected without monotony; a series of Solos accordingly introduces "Thou sittest at the right hand," in which the singers' personality opens a new interest, and the chorus enters presently as the culmination of the thought, and then the iterating of the word "Thou" seems forcibly to declare that He singly, who is addressed, owns the seat of highest distinction. No. 9, "We believe" is deeply pathetic; the exclamation of the word "help," occurring again and again through the continuance of other

phrases, is beautifully suggestive. The next number comprises two movements, "Day by day" being given out with great vigour, and "And we worship" being set as a powerful fugue. It is a notable point in the design of the whole, that the key of D, with all its glittering characteristics, is reserved for this return to the act of praise. The transition into G minor helps greatly to the tone of plaintive deprecation that marks the next number, which is begun by a solo tenor, to be afterwards joined by the chorus. Who knows the wonderful treatment of this passage, "Vouchsafe, O Lord," in the popular work to commemorate the victory of Dettingen, may think that no other music could render it with equal interest; but let them know this, and they will perceive that it is as like the other in beauty as it is unlike it in notes. It curiously anticipates a rhythmical and harmonic point in "Farewell, ye limpid," an Air in Jephthah, the master's latest production, written forty years after the present work. No 13, is the final Chorus, a noble piece of fugue writing, and a fitting end to a glorious composition. "O Lord, in Thee" is set to a fine broad subject in B flat, which is copiously worked before the introduction of a second subject in F, "Let me never," which, having been elaborated alone, is then combined with the former, and the complexity of the fugue is increased while its clearness is undiminished by the addition of yet another theme to the first words.

Now that the oratorio is menaced with expulsion from the church, it is the right moment to call upon every person who has a voice in the administration of musico-ecclesiastical affairs, to seize upon such works as this, few, very few as they are, and bring them into standard use for festival occasions, before the highest class of music be exiled from her native home, and a precedent becomes established for excluding every work of our art from holy uses that exceeds a limited number of minutes in performance, or requires more than a limited number of executants. It would be vain to conjecture as to whose is the disgrace that the great work before us has been for tens upon tens of years unheard in Church service; the loss has been all theirs who have had no opportunity to hear its performance; nay, more, it has been theirs too who might have been stimulated by its magnificent example, if never to bring forth music equal to Handel's, at least to aim at the mighty mark, to raise themselves while exalting their art, and to do much for the true edification of the world at large.

Handel's Jubilate, composed for the peace of Utrecht in the year 1713, in vocal score, with a separate accompaniment for the pianoforte, arranged by W. T. Best.

"Queen Anne is dead," and some things that were great and good in her days, if they survived her for a while, have not come down to our time. One of these was the practice, that when an event of great public interest befell, there was straightway a grand celebration of the same, wherein music held a conspicuous place. So, the many years' war in which all Europe had been involved, came to an end on the 31st of March, 1713, the treaty between England and France was signed on the 7th of April, preparations were then set on foot for a public thanksgiving at which Her Majesty with both the Houses of Parliament was to be present, and Handel was engaged to compose a Service for the occasion. The solemnity took place on the 7th of July, but whether in St. Paul's Cathedral or in St. James's Chapel Royal is uncertain. The music of Handel is now identified with the circumstance that called it forth, in being distinguished by the name of Utrecht, the place of the agreement for the peace and the signing of the treaty. In our own time, wars have been in the Crimea, in India, in Ashantee, and peace has been ratified under the auspices of a sovereign lady; but people had to offer up their private thanks from their own homes, and no great artist has been permitted the opportunity to build himself a reputation by doing honour to these events. It is asserted that art is at a low ebb in England—an assertion that is easier than its proof; but as little as there can be great Generals without wars, so little can there be great musicians without occasion for the exercise of their artistry. It was the habit of old, happily revived in these last years, to engage a complete orchestra for the solemnisation of most important occasions

in our royal and mother churches; hence, Purcell's Service and his Anthems, the Anthems by Weldon, and the ecclesiastical music by Handel, are written for the full band in addition to the complement of solo and choral voices. The Utrecht Jubilate, accordingly requires all the instruments for its performance that were in use a hundred and sixty years ago; but this is not an insuperable hindrance to its presentation now, since, like other works by the same mighty composer and by others, its accompaniments are susceptible of adaptation to the organ. That it is so little known and so never performed is a subject for wonder, since it is all as fine as, while very far shorter than, the Dettingen Te Deum, so that it is even more available than that masterpiece for high church festivals. Nay, it would be difficult to discover a more noble composition from the hand of its great author; and, if not from his, from whose workmanship might its parallel be sought! One might suppose that, having been only able to display his power among us in the lightest forms of the Italian opera, Handel seized the first opportunity to assert himself in the severest class of music, and to prove himself as gigantic as he had previously been charming. We rarely, even in his oratorios, meet with such careful elaboration as is here manifest; and it is not the severity of scholarship more than the vitality of genius that gives superlative interest to the composition. The alto Solo of the opening seems to call upon the nation to unite in triumphant rejoicing, and the chorus then takes up the strain, like the many-voiced uttering of a great people, conscious of right and certain of victory. Sequent upon this superb Introduction, is a fugue on two subjects—the first florid, to the words, "Serve the Lord with gladness," the second in long notes that peal trumpet-tongued through the massy counterpoint of the other, to the words "and come before His presence with a song." Much of this is in six vocal parts, with occasionally independent orchestral accompaniment; but, with a freedom that some contrapuntal writers (Bach for instance) never allowed themselves, Handel sometimes joins several of these parts in unison to give prominence to the second subject, and thus in spirit anticipates a principle of modern orchestration, which sanctions the duplication of voice with voice, and instrument with instrument, to bring out a significant point. This piece is in D, as are many of the same jubilant character by the author, being written with evident regard to the broad brilliancy of string instruments in a key that includes all their open notes, and to the then normal key of the trumpet, which seems not to have been pitched in F, as at present, until long after. A Duet in A minor, for alto and bass, follows, "Be ye sure" which is cheerful and hearty, in spite or by reason of its greatly misunderstood modal minority. The imitative style of the voice writing is animated in effect while grave in manner. The next piece, a four-part Chorus in F, is a prodigy of art. The first subject, "O go your way," is worked at first as a canon in the 4th and 8th below and 5th above; another subject, "and into His courts," is then introduced, and presently worked against the first; anon, a third independent theme, "Be thankful unto Him" gives further variety to this admirably diversified piece; and when the three are wrought together, there is an effect of sublimity not to be surpassed. True to the Cathedral uses of the day, there is a trio for alto, tenor, and bass, "For the Lord is gracious." It was then common to dissociate the adult singers from the boys for solo pieces of the character of this, wherein the attraction lies more in the closeness of the vocal responses than in the melodious beauty or the expression. Not rarely in his after works does our composer suffer such sympathetic words as these to elude his equally sympathetic treatment; here is another appropriation of the minor mode to cheerful use, but we admire more than we are carried away by the music. Perhaps the grandest portion of the whole is the "Glory," forming the final chorus in two movements. In eight parts, the voices sustain the word of exultation for many bars, during the diverse motion of all the instruments; again and again this is iterated, each time on a different chord, and then the threefold name of the Deity is enunciated with the same stupendous grandeur. The fugal treatment of "As it was" is interspersed with exclamatory Amens in plain counter-

Parting and Meeting.

March 1, 1875.

(VOLKSLIED OF MENDELSSOHN.)

Translated from the German by NATALIA MACFARREN.

Arranged for a choir by HENRY LESTER.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.) and 25, FENCHURCH LANE (E.C.) New York: J. L. PETERS, 593, Broadway.

Poco sostenuto.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

ACCOMP.

p

dim. *cres.* *cen.* *do.*

part - ing, by part - ing. Al - tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

dim. *pp* *cres.* *cen.* *do.*

part - ing, by part - ing. Al - tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

dim. *pp* *cres.* *cen.* *do.*

part - ing, by part - ing. Al - tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

dim. *pp* *cres.* *cen.* *do.*

part - ing, by part - ing. Al - tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

dim. *pp* *cres.* *cen.* *do.*

morendo. *ppp*

sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!

pp *morendo.* *ppp*

sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!

pp *morendo.* *ppp*

sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!

pp *morendo.* *ppp*

sor - row fraught, As part - ing, as part - ing, yes, part - - - ing!

f *p* *pp* *morendo.* *ppp*

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be -

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

dead and gone, Pre - pare then, pre - pare . . then, pre - pare . . then!

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

dead and gone, Pre - pare then, pre - pare then, pre - pare . . then!

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

dim. *pp* *cres* - - - cen - - - do.

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. *pp* *cres* - - - cen - - - do.

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. *pp* *cres* - - - cen - - - do.

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

dim. *pp* *cres* - - - cen - - - do.

f *p* *pp* *morendo.* *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

f *p* *pp* *morendo.* *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

f *p* *pp* *morendo.* *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

f *p* *pp* *morendo.* *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

4. But I would have thee hear a - right, would have thee hear, yes,

hear a-right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

hear a - right; When part-ing rends the heart in twain, 'Tis then we say: We

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

point, and the two styles excellently relieve each other. Then, all the string instruments with the bass voices have a long extended passage of quavers supporting the minims of the other four voices, the effect of which is tumultuous beyond description.

Now that there is an edition within the scope of everybody's purchase, with a thoroughly practicable and highly-effective arrangement of this truly grand work, let us hope that it may not remain a thing of name only, but come into Church use on many a festive occasion, to dilate the hearts of the hearers and to add honour even to the name of Handel.

The Lord will comfort Zion. An Anthem for four voices, composed by Henry Hiles, Mus. Doc., Oxon.

THE first movement, set to Isaiah li. 8, is a chorus. It is melodious in all the parts, and charmingly harmonised. Then there is a Quartett, of which the words are taken from Revelation xxi. 4, that is sufficiently self-complete to bear separation from the rest, and sufficiently interesting to make this sometimes desirable. The use of the low C for the first treble voice is injudicious, for the note has mostly a rough tone, and to produce it unfits the singer for the employment of the upper notes which mostly prevail. For the concluding chorus the text reverts to Isaiah lii. 3, 8. The latter verse is given to the adult voices in unison, and the earlier words follow it, set as a very free fugue, in which the showy effects of modern harmony more abound than contrapuntal elaboration. The work has great merit and will add largely to Dr. Hiles's deserved and growing reputation.

Swift the shades of eve are falling. Part-song.

The Eagle. Part-song.

The Vikings and the Northwind. Part-song.

Composed by Berthold Tours.

THESE three part-songs, forming Nos. 8, 10 and 12 of the "Collegiate Series," are amongst the very best specimens of this class of composition which have yet come before us; and, considering the enormous number constantly forwarded for review, this may be accepted as a warm tribute to their worth. So many smoothly harmonised melodies are supposed, both by composers and audience, to be genuine Part-songs in the present day, that we are grateful to a musician like Mr. Tours for reminding us of the distinct character these pieces should possess; and sincerely hope that during the approaching season the merits of his three new compositions may be revealed to the public by the excellent choir under the direction of Mr. Leslie. The themes of the songs are as thoroughly varied in feeling as the words demand, a proof that the composer is, as he should be, a poet at heart. "Swift the shades of eve are falling" has a placid melody, charmingly harmonised; and some beautiful effects are gained by the alternation of major and minor, the delicate shades of expression in the poetry being happily reflected in the music throughout. We especially like the final phrase where, contrary to all conventional ideas of the method of fitting words to music, the melody ascends an octave on the word "descending." "The Eagle" begins with a bold and well-marked subject, followed by a more animated theme, commencing in the relative minor. There is much dramatic feeling in the treatment of the words, "and covers low in the covert night;" and, after the *andante* theme, in the tonic minor, the return to the major has an exceedingly fresh effect. The third song on our list is simple in construction, and perhaps hardly equal to those already noticed; but the spirited opening, in E minor, unharmonised, well announces the subject of the poetry; and the tranquil phrase, in the tonic major, which concludes each verse, gives a truthful and vivid colouring to the words.

Fantasia, in E flat, for the Organ. Composed by Auguste Moosmair.

GREAT skill in the mastery of technical difficulties is displayed in this composition. We cannot so freely applaud the taste which has led the writer to intermingle with his clever counterpoint, chromatic passages of a wholly different and widely discrepant character; they show his versatility, perhaps, but an artist should be one-minded while engaged on one subject. The merit of the piece

lies less in its ideas than in their treatment, and we are consequently more interested in the one than charmed by the other. The *Fantasia* comprises three movements, each of which is complete in itself. The Introduction is a kind of frame, wherein is set the hymn tune, "O Ewigkeit du Donnerwort," with an arpeggiated accompaniment, and afterwards an effective Variation on the same, the preludial bars recurring at the end so as to class, one may say, the sacred melody as in a circle. Happy in their hymnody are the natives of North Germany, who name their choral tunes by the poems that are sung to them, and thus are reminded of the inseparable words whenever they hear the music, and feel accordingly a special meaning in any artistry that may be exercised upon them. Happy are they in comparison with us poor islanders, who know the choral songs of worship only, if we know them, by such unsignifying titles as "Jeroboam," or "Little Puddington," or "Wapping New," or the like, and sing them indifferently to any, grave or gay, penitential or jubilant verses with the needful number of syllables, regardless totally of their fitness of accent. Happy are the musicians who choose any of these things for elaboration, since in working upon them they have an idea to embody, and not merely to construct an exercise upon an inexpressive thesis. We fail to perceive in what respect the "Introduction" so called, introduces the sequel. Be that as it may, the *Andante* in C minor is a contrast as much to the foregoing as to the fugue which concludes the whole, and which decidedly is an evidence of musicianship in the author. The *Fantasia* is capably fitted to the instrument.

By the Sea. Reverie, for the Pianoforte.

Minuet and Trio, for the Pianoforte.

Composed by T. Ridley Prentice.

THESE quiet and unobtrusive contributions to the pianoforte music of the day sufficiently prove that Mr. Prentice is content to work his way upward, rather than, by beginning at the top, to run the chance of a gradual descent. "By the sea" has a calm, flowing subject, with a pedal bass, happily suggestive of the title of the piece. The theme, in the subdominant, with the characteristic accompaniment, is well contrasted with the opening melody; and the composer has prudently steered clear of those sensational executive effects which are too often used, regardless of their artistic propriety, to "work up" a composition to a brilliant climax. We heartily recommend this little Reverie to all amateur pianists who aim rather to please, than to astonish, their hearers. The "Minuet and Trio" will also be most acceptable both to teachers and players, for it is melodious and carefully written throughout. Although calling up reminiscences of Beethoven, especially in the Trio, it is good enough to stand upon its own merits; and if Mr. Prentice can be as successful in the other movements of a Sonata as he has been in this one (which we see no reason to doubt), we may shortly hope to welcome him in a composition of more importance.

When the tide comes in. Song. Words by H. Ashland Kean.

Thou whom my heart adoreth. Song. Words by the Rev. J. Troutbeck, M.A.

Composed by Joseph Barnby.

THE first of these songs has been sung by Miss Antoinette Sterling, and the second by Madame Patey, at the Royal Albert Hall Concerts, and always with a success which, apart from their purely artistic merits, proves that they contain the elements of popularity. The first is a pathetic little story, the musical colouring of which is so delicately touched as to evidence the sympathy of the composer with the poet. The harmonies are just as simple as a song depending so much for its effect upon the elocutionary powers of the vocalist, should be. The minor third, touched for the first time in the brief recitative, foreshadows the tragic nature of the final incident with much fidelity. "Thou whom my heart adoreth" is a melodious ballad, which will be a boon to contralto singers who, like Madame Patey, can not only feel the words themselves, but make their audience feel them. The frequent use of the raised supertonic in the voice part is a charac-

teristic of the song which cannot fail to be remarked; but we object no more to the individuality of a composer than to the style of an author, and can assure our readers that the musicianlike treatment of this composition will ensure it a ready acceptance with the public.

The Lament of the Border Widow. An old Scotch song. Composed by Jacques Blumenthal.

THIS is truly a lament, the wild beauty of the melody seeming to spring spontaneously from the words, as indeed all such legendary compositions should do, where the object is rather to heighten the effect of the verses than to display the learning of the composer. A wailing melody, in G minor, is left but lightly accompanied at the commencement, the bold phrase, in the relative major being admirably contrasted with the opening subject, and the descent of sevenths in the voice-part expressing the passionate phrases with much force. Miss Antoinette Sterling, has already created a marked effect in this song at the concerts of the Royal Albert Hall.

Christmas Bells at Sea. Song. Words by Charles Lamb Kenney. Music by Arthur Sullivan.

THIS is another of the songs given at the Royal Albert Hall Concerts, and sung by Mr. Whitney. The words, which are excellently adapted for music, are founded upon a legend amongst sailors that on Christmas Eve the usual peal which ushers in the great Christian Festival is sometimes heard, however far from land the ship may be, and is a certain sign of a prosperous voyage. Mr. Sullivan has wedded the verses to some exceedingly appropriate music, the bells being made sufficiently prominent to suggest the leading feature of the song. Like all this composer's vocal works, the harmonies give much richness to the melody, without disturbing that calmness so essential to the due effect of the words.

AUGENER AND CO.

Suite: Preludio, Fuga, Andante Affettuoso, Presto Spiccato, Allegretto Scherzando, Adagio and Finale; for the Pianoforte. Composed by James C. Culwick.

THE sale of a composition in this severely classical form must of necessity be so extremely limited that we fear Mr. Culwick must seek his reward in the consciousness of having worked rather for the art than the public. When we say that his music is somewhat dry, we have nothing but praise left for the result of his efforts. The flowing Prelude, in E minor, and the following Fugue, in the tonic major, show that the composer has studied in a good school, the points of the Fugue, especially, being well marked, and the writing throughout evidencing sound contrapuntal knowledge. The "Andante" has not a very amiable subject, and we should prefer fewer extensions—many of which will scarcely repay the trouble which must be bestowed upon them—but the movement displays design, and a commendable care in the management of the part-writing. The "Presto Spiccato," although spirited, we like less than the following "Allegretto Scherzando," in 6-4 rhythm, the subject of which is exceedingly melodious. The "Adagio" and "Finale" conclude the "Suite" with much effect; but, as we have already said, considering the artistic skill displayed, throughout the work, we wish that the themes had been more attractive.

Gleanings from the Works of celebrated Composers. Transcriptions for the Pianoforte, by E. Pauer.

THE name on the title-page of these Transcriptions will be a sufficient guarantee for the excellence of the workmanship, a matter of the utmost importance to purchasers; for, although arranging pieces for the Pianoforte, originally written for other instruments, would appear to be an easy matter, considering how often it is undertaken by mere tyros in the art, there can be little doubt that judgment, experience, and, above all, conscientiousness, are positively essential for the due performance of the task. Amongst the eight numbers of this series already published, there is not a single weak one; all are selected from the compositions of the best writers, and so carefully considered as to form most effective little pieces for drawing-room performance. Were we called upon to

name our especial favourites, we should mention No. 1, Rondo from Beethoven's Quintett, Op. 16; No. 4, Andante from Mozart's Concerto in A major; No. 6, Spohr's Barcarolle, in G major; and No. 8, an Andante by the same composer, in F major; but pianists cannot very well go wrong, for whichever number is chosen will be certain to prove a treasure.

BAILLIERE, TINDALL AND COX.

The Philosophy of Voice: showing the right and wrong action of voice in speech and song. By Charles Lunn.

THIS book is a reprint of several papers published in the *Medical Press and Circular*, and the author can therefore, perhaps, scarcely expect that in a Journal expressly devoted to Music any justice can be done to an Essay upon the subject of which, he admits, the majority of singing-masters are in error. That great and glorious vocalists have been made in spite of the want of what Mr. Lunn would term a knowledge of "voice production," cannot of course be denied; but we willingly confess that this must not be accepted as a proof that we are to stand still and refuse to hear what even the most Utopian of our reformers have to say to us upon the subject, for in many of these cases it is unquestionable that Nature has done the greater part of the work before science was appealed to. Mr. Lunn is one of the most earnest and conscientious thinkers of the day and has a right, not only to be heard, but to be answered. This work contains the result of many years' reflection; and as we can scarcely imagine that its writer publishes it for the sake of profit, his only reward can be in the consciousness of having fulfilled a duty by calling attention to an important branch of art which he believes to have been hitherto but imperfectly understood. Without following our author through his elaborate investigations, let us then urge those who are competent to grapple with the subject to give Mr. Lunn's book a calm and dispassionate consideration, even should his arguments run counter to convictions which the growth of years may seem to have rendered almost too sacred to disturb.

DUFF AND STEWART.

Sixty Solfege and Vocal Exercises. Composed by Franz Abt.

THIS work will be found extremely useful by professors who wish to teach their pupils all that is really useful, without wearying them, as is too often the case, with exercises, which are merely melodious pieces, without any sufficiently distinctive character. Instead of giving major triads in a major key, and minor triads in a minor key, we think it would have been better to show the two kinds of triads together in one key, as pupils are too apt to consider that major keys only contain major triads, and minor keys minor triads; and—to finish our objections—we question whether teaching the commencement of a shake by dotting the principal note and singing the upper one short, is a good method for acquiring a perfectly even trill afterwards. In other respects, the book is exactly to our mind; the Exercises are exceedingly well accompanied, and each little piece has a definite object.

DALDY, ISBISTER AND CO.

Songs of our Youth. By the Author of "John Halifax, Gentleman." Set to music.

THIS very elegant little volume, merely inscribed "To my old Friends," is chiefly remarkable for the poetry, the music to which it is allied being generally culled from various sources, and in many cases not being especially well selected. In some of the songs the words and melody are said to be by "D. M. M."; and, as a rule, we are inclined to think that these are the best in the book, both verses and music running together in loving company throughout. The volume is beautifully bound; and, apart from any poetical or musical attraction, we may recommend it as a show-book for the drawing-room table. A little interest, too, may be excited by the musical puzzle on the cover—three perfect fifths, followed by a triplet—

we should be glad if some person could decipher this mystery; we have given it up.

JOSEPH MASTERS AND CO.

Speakers, Singers and Stammerers. By Frederick Helmore.

WHEN we say that Mr. Helmore has mastered the subject upon which he writes, we are giving him praise which cannot conscientiously be awarded to very many of those who, having given a few lessons in singing, think themselves competent to grapple with the whole theory of voice production. Both in speaking and singing, some very valuable truths are here laid down; and the reasons for the rules which are given are in all cases stated distinctly enough to carry conviction to the mind of an intelligent student. Facts, indeed, are stubborn things, and if what our author affirms is really true, those who wish to cultivate their voice in the right way, have but a poor chance of doing so: "There are plenty of singing-masters," says Mr. Helmore, "who can teach style and brilliancy to pupils who have previously learnt how to produce the notes; but I have not met with more than three English teachers who could 'form' a voice, and one of them is dead."

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have noticed with much regret the increasing mania for meddling with the works of the great composers. If matters go on at the present rate the time will not be far distant when it will be impossible to obtain them in their original shape. Those who do the mischief may be divided into three classes: first, those who wish honestly to improve, but are too hasty, and overlook why things are written contrary to their own notions; secondly, those who are so filled with vanity that they fancy they understand the management of the works as well as the authors themselves; and, lastly, editors who correct the proofs of their so-called revised editions with so much carelessness that new mistakes and omissions creep constantly in, of which the composers could have never dreamt. I will give the following example as one of the most vexing: One day some wisehead, perhaps well up in Greek, Latin and mathematics, but with no idea of the artistic conditions pertaining to a musical work, fancied that there are two bars too much in the Scherzo of Beethoven's Symphony in C minor. Without studying whether his fancy is correct, he cuts out the bars; and some conductors, not wishing to be thought less intelligent, take to the trimming directly without even troubling their heads whether it is a justifiable operation or not. I beg now to submit the passage in the Scherzo as it is written before the C major part (called Trio), and as it occurs subsequently and *intentionally* altered in the rhythm by the great composer. I give the original version as played at Beethoven's time, and for something like half a century:—

Moscheles' Pianoforte Arrangement.

Scherzo Allegro.

Subject after the Trio.

It is obvious that the second treatment of the subject after the "Trio" is different from the first, and the person who cut out bars 5* and 6*, to be logical, ought to have erased bar 1 on the same principle, because bars 1 and 2 are not identical with A and B, nor are 15, 16, and 17 like M, N and O. It may be further observed that the two bars taken away are a variation from 3 and 4, first legato, then with separated and staccato notes. To destroy thus a phrase so characteristic of Beethoven's manner is simply barbarous, and I fervently hope that all persons of any artistic taste and reverence for genius will unite in their efforts to have the piece performed as Beethoven composed it, and listen no more to bombastic meddlers.

I am, Sir, yours truly,

Feb. 16, 1875.

ALLEGRO.

THE WAGNER THEORY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I wish to ask "Verring" two questions:—

1. Does he gravely mean to assert that when Gluck began to apply his art-theory—which, I think it is generally conceded, Wagner is merely re-propounding—in the composition of his operatic works, he did it unconsciously, or, as "Verring" puts it, intuitively? It is, or should be, unnecessary to remind him that the word "theory" implies a conscious effort of the reasoning faculties.

2. Granting that the few who supported Gluck's "art-work" had to fight many a hard battle round his standard, is it now being "borne triumphantly," or, in plain English, is there anything in Gluck's operas (which were once regarded as revolutionary, as Wagner's now are) to distinguish them from the subsequent works of less philosophical writers, unless it be that the flow of melody is greater, the flow of harmony purer?

Yours faithfully,

F. C.

Lincoln's Inn, Feb. 11.
[No doubt "Verring" will reply to the above queries in the next number of our Journal; but in the meantime we may inform F. C. that our correspondent is a lady.—Ed. *Musical Times*.]

THOMAS LLOYD FOWLE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I understand from the current number of the *Musical Times*, that the friends of Thomas Lloyd Fowle, M.A. and Mus. Doc., are endeavouring to obtain for him a pension on the Civil List of the Government. It is not my intention to say one word on the question of Mr. Fowle's claims to such a substantial recognition, but I think as a preliminary step to any agitation in his favour, it is absolutely necessary for his own credit, that he should give a public explanation of the grounds on which he affixes *M.A.* and *Mus. Doc.* to his name.

As one of the mere handful of men who hold both these honourable degrees, I consider no apology is needed for thus bringing this subject forward, and I believe in so doing I shall have the moral support of my brother musical graduates.

I ask Mr. Fowle then, to set all doubts at rest by stating in your next—

1. At what University he graduated?
2. How long he resided at his University?
3. How many examinations he has passed, and in what subjects?
4. By whom was he examined, and does he possess any "Testamur?"
5. Was he ever a B.A. and Mus. Bac?

If Mr. Fowle's answers to these very simple questions are satisfactory, I will gladly apologize for having thus dragged him before the bar of public opinion.

I am, Sir, your obedient servant,

JOHN STAINER,
M.A., Mus. Doc., Magd. Coll., Oxon.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The Secretary of the Philharmonic Society, Maryport, Cumberland, is informed that we cannot insert a second report of a concert which took place so long ago.

Can any of our readers inform us of the present address of Robert Muller, translator of Kieselwetter's "History of Modern Music."

PIANO.—We cannot undertake to give pianoforte lessons through the medium of our Journal.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BIRMINGHAM.—The third of Messrs. Harrison's subscription popular concerts took place in the Town Hall on the 29th January. The vocalists were: Mdle. Titiens, Mdme. Trebelli-Bettini, Mdle. Risarelli, Signori Paladini, Catalani, and Perkins; solo pianist and

accompanist, Mr. F. H. Cowen; solo violinist, M. Colyns. Mdle. Titiens, who was warmly received, sang "Placidia notte" from *Il Talmone* and "Kathleen Mavourneen" and as an encore to the last, "The Minstrel Boy." Mdme. Trebelli, who was in fine voice, gave "C'est l'Espagne," which was enthusiastically encored. The duet "Quis est homo" was splendidly sung by Mdle. Titiens and Mdme. Trebelli. The programme also included "The Watchman," by Signor Perkins; the "Rose Song," by Signor Paladini; and a violin solo, "Le Carnaval de Venice," by M. Colyns, and other pieces of a popular character.—MR. MAPLESON gave a sacred concert in the Town Hall on the 10th ult. The programme consisted of the *Stabat Mater* in the first part, and selections from Rossini's *Messa Solenne* in the second. The soloists were the same as at Messrs. Harrison's concert.

BISHOPS STORTFORD.—The Choral Society gave its opening concert on the 3rd ult. in the Corn Exchange, to a large and select audience. The first part consisted of a selection from Handel's *Oratorio the Messiah*. The soloists were Miss Harvey and Miss Dodd (members of the Society), Master Cross, of Jesus College, Cambridge, and Mr. E. J. Bilton (alto), Mr. W. B. Ling (tenor), and Mr. Harvey Day (bass), of Trinity College, Cambridge. Miss Harvey and Miss Dodd were very efficient in their solos, and great praise is due to Master Cross for his singing of "He shall feed his flock." Messrs. Bilton, Ling and Day rendered their respective solos in a very able manner, and were enthusiastically applauded. The choruses were given with great precision, the "Hallelujah Chorus" being especially well rendered. In the second part madrigals and part-songs by Mendelssohn, Fearsall and Ions were sung by the Society (unaccompanied) in a very creditable manner. Pinsuti's quartet, "In this hour," was rendered by Miss Harvey and Messrs. Bilton, Ling, and Day, and received an enthusiastic encore. A like compliment was paid to Mr. Day and Mr. Ling. Mr. Thomas Silver presided at the pianoforte, and Mr. W. A. Perry at the harmonium. Mr. H. J. Brown, of Cambridge, conducted throughout with his usual ability.

BLACKHEATH.—An amateur concert was given at the Alexandra Hall on Monday evening the 5th ult., before a numerous audience, the proceeds being devoted to the charitable purpose of obtaining the admission of an aged lady into the Governess's Benevolent Institution. The concert was under the conductorship of Mr. Charles Joseph Frost, who also played Beethoven's "Sonata Pathétique" and "May day," a composition of his own. Miss Leslie's artistic singing of "Auld Robin Gray" and "She wore a wreath of roses," formed a notable feature of the programme. The part-songs were very carefully rendered by well-known local amateurs; "Where wavelets rippled gaily," and "Good night, beloved," by Pinsuti, Martini's "Tickling Trio," and Mr. Frost's trio for ladies' voices, "Autumn leaves," being received by the audience with manifest favour.

BRENTWOOD.—Mr. Henry Morley, R.A.M., gave a concert in the Town Hall on the 11th ult., assisted by Miss Banks, Miss Lina Glover, and Mr. James (vocalist), and Miss Morley (pianoforte). The programme, which was miscellaneous, was exceedingly well rendered, and the concert highly successful.

BRIGHTON.—Mr. E. H. Thorne gave a pianoforte and violin Recital at the Royal Pavilion on the 3rd ult. The programme was well selected, comprising works of Beethoven, Schubert, Chopin, and Bennett, and some new compositions by the concert-giver, the principal of these being a sonata (in F major) for pianoforte and violin, in which the composer was associated with Mr. Henry Holmes. Mr. Thorne also played Chopin's Nocturne in G major, and the "Rondo piacevole" of the late lamented Sir W. Sterndale Bennett, in memory of whom Mr. Thorne, at the close of the Recital, played Chopin's "Marche funebre," a fitting mark of respect to one of England's highest musical spirits. Mr. Thorne joined Mr. Holmes in Beethoven's Sonata in E flat for pianoforte and violin (Op. 12, No. 3), which was excellently played; and with Miss Thorne gave a couple of pianoforte duets. Mr. Holmes contributed solos, amongst them the Giga in G minor by Corelli.—A MEETING was held at the Town Hall on Friday evening, the 5th ult., for the purpose of forming a new local Society, having for its object the giving of concerts somewhat similar to those given in London by Henry Leslie's Choir. At the meeting it was decided that the musical direction should be entrusted to Mr. Worsley Stanforth (organist of Trinity and for some years at St. Paul's), and that the Society should be named and known as "Mr. Stanforth's Choir." Already the support of several of the nobility and gentry has been promised, and there is every hope that the enterprise will prove highly successful.—MR. KUHE'S entertainment, which now appears to be known as the "Brighton Musical Festival," has this year been as successful as ever. Bach's *Passion* (St. Matthew), Costa's *Oratorio, Naaman* (conducted by the composer), Macfarren's *Oratorio, St. John the Baptist*, J. F. Barnett's orchestral piece, "The Lay of the Last Minstrel," and M. Gounod's *Cantata, Galila*, have been among the principal important works given. Mr. Kuhe's pianoforte performances have been, as usual, an attractive feature, but in every department the best artists have been engaged, and in all respects the spirited originator of this annual gathering deserves the utmost credit for his exertions.

BURSLEM.—The Potteries Tonic Sol-fa Choristers gave their second concert of the season in the Town Hall on the 4th ult. in the presence of a large and fashionable audience. The artists engaged were Miss José Sherrington, Madame Poole, Mr. Nelson Varley, and Mr. Wadmore, vocalists; Madame Varley-Liebe, solo violin; and Mr. Charles Malcolm, solo pianoforte. The choristers opened each part with an unaccompanied chorus. The programme was very well rendered, and the concert was one of the most enjoyable of the season. Mr. Powell conducted.

CATTISTOCK.—A concert was given in the School-room on the 26th January, under the direction of Mr. J. Manley, organist of the church. The solo vocalists were Mrs. Stedman and Mr. Manley. The quartets, trios, &c., were sung by Messrs. Manley, Riggs, Dursley, and Williams, Hawkins, Sprackling, and Goddard, the full choruses being strengthened by several girls of the school singing-class. A "Duo

Concertante," by Osborne and De Beriot, was effectively played by Mr. T. Avant (pianoforte), and Mr. W. Stone (violin). The programme was well rendered, many of the numbers being encored, and the concert was most successful.

CLEVEDON.—A new organ, of two manuals, twenty stops, and seven composition pedals, built by Messrs. Allen and Co., of Bristol, was opened at Christ Church, by Mr. George Riseley, organist of the Colston Hall, Bristol, on the 5th ult.

DUNDEE.—The third and last orchestral concert for the season took place on the 17th ult. Professor Oakeley's newly-scored "Funeral March" and his "Edinburgh March" were excellently performed under the composer's own direction. The "Funeral March" was played in memory of the late Sir Sterndale Bennett. The programme also comprised Mendelssohn's Scotch symphony, Nicolai's overture to the *Merry Wives of Windsor*, and Sir W. S. Bennett's fantasia overture, *Paradise and the Peri*. The vocalists were Mr. Pearson and Mr. Whitney. Mr. Nagel conducted.

EDINBURGH.—The eighth concert of the Choral Union took place on the 2nd ult., when an excellent programme was well rendered. Mr. Sutcliffe, the vocalist, has a good and well trained tenor voice, whose sweetness makes up for want of power. The performance of Chopin's Concerto in F minor by Herr F. Orszag, was in every respect most excellent. An interesting novelty in the programme was the Symphony in B flat by Gade. Dr. Oakeley's Funeral March came most *apropos* of the sad and lamented death of Sir W. Sterndale Bennett. If not eminently original, this March is a scholarly work, well scored and effective, and the composer, who conducted, had a good deal of applause at the end. This being the last concert, the introduction of "God save the Queen" in the close of Weber's "Jubilee" overture was very appropriate. Mr. Hamilton conducted.—MR. HENRY SMARR'S Cantata of *Jacob* was performed in the Music Hall on the 5th ult., by the Sacred Harmonic Society, under the direction of Mr. Geikie. The chorus numbered rather more than a hundred voices. The part of Rachel was very effectively sung by a lady well known to Edinburgh audiences. The choruses, especially "Happy art thou," and "Behold, thou shalt dwell," were admirably given.—PROFESSOR OAKELEY gave an Organ Recital on the 11th ult. in the Music Class-room, to a very numerous audience. The first two numbers, "God is a Spirit" and "Blessed be the Lord God," from the *Woman of Samaria*, were selected with reference to the loss that music had sustained in the premature death of Sir W. S. Bennett. The remaining pieces were anticipations of the Reid Concert. By a skilful selection of stops, the fine orchestral effects of Professor Oakeley's Funeral March were reproduced with considerable success.—THE Reid Festival began by a morning and an evening concert on Saturday, the 13th ult., the latter being the Reid Concert proper. The Music-Hall was, according to the usual practice, tastefully decorated with hothouse plants and evergreens sent from Methven Castle, and busts of distinguished musicians. Mr. Hallé's band is in some respects even better than ever. The number of performers is seventy in all, and there are few changes in the personnel of the band, the wind particularly; but one important and excellent alteration has been introduced, the double-bass players have all, as in Germany, the instrument with four strings, instead of the English three-stringed double bass. The additional low notes thus obtained give a very noticeable addition to the fullness, sonority, and mellowness of the general tone. The singers were Miss Edith Wynne and Mr. Edward Lloyd, and Madame Norman-Neruda appeared as solo violinist at the evening concert. Out of respect to the memory of the great musician whose remains have just been consigned to Westminster Abbey, the concert commenced with the overture to the *Naiades*. In the interpretation of Beethoven's C minor Concerto, Mr. Hallé almost surpassed himself, and was worthily supported by his band. At the evening concert Madame Norman-Neruda made a great impression by her performance of Viotti's concerto in A minor. Miss Edith Wynne created much effect by her rendering of Professor Oakeley's song, "Tears, idle tears," the harp *obligato* to which was finely played by Mr. Streather; Mr. Lloyd was the other vocalist. The attendance at both concerts was very large.

FALKIRK, N.B.—Dr. Spark, assisted by Mr. Sykes, R.A.M., violinist, gave an interesting lecture-concert on Mozart and his Compositions, in the Corn Exchange, on Thursday evening the 28th January. The lecture, which was one of the course supplied under the auspices of the Falkirk School of Art, was largely attended. Besides several songs, &c., from Mozart's best known operas, Dr. Spark and Mr. Sykes played the Sonata No. 12, in E flat major, in a highly artistic manner. As a solo Dr. Spark played the well-known minuet and trio from the Symphony in E flat.

HALIFAX.—On the 2nd ult., a concert was given in the concert-room of the Dean Clough Institute, by the members of the Parish Church Choir, conducted by Mr. J. V. Roberts, Mus. Bac., Oxon, in aid of the erection of a new church dedicated to St. Augustine. The programme was of a high character and excellently rendered. Mr. Roberts played a Fantasia on Irish airs, and for an encore, Schumann's Arabesque in C. He also joined with one of his pupils in Mendelssohn's C minor Symphony, arranged by the author as a pianoforte duet. After all expenses had been paid, £31 was handed over to the building fund of the Church.

HAREWOOD.—A concert was given in the Odd Fellows' Hall on the 12th ult., before a large audience. The artists were Miss Evison (soprano) from Hull, Miss Kennedy (contralto), Mr. A. W. Wharton (tenor), Mr. Dodds (bass), and Mr. Wharton (the blind solo pianist), Herr Carl Friedrich Feindt acting as conductor. The vocal music was rendered in a very efficient manner. Mr. Wharton was highly successful in his pianoforte solos. Herr Feindt accompanied the whole of the vocal music. The concert altogether was a great success.

HARROGATE.—The Philharmonic Society gave a choral and orchestral concert in the Chalybeate Spa Room, on Monday the 8th ult. Besides a selection from *Lurline* and the "Wedding March" by the band, several glees and choruses were sung with orchestral accompaniments, including "Now by day's retiring lamp," "Blow, gentle gales,"

the Gipsy chorus in *Preciosa*, and "Now tramp," the solo of which was sung by Miss Place. Miss S. Duffield, the Misses Arnold and Priest, and Mr. Asquith sang several songs, and Mr. Baxter contributed a violin solo on "Le pré aux clercs." Mr. J. A. Benson conducted.

HULL.—Messrs. Gough and Davy's concert on Tuesday night, the 16th ult., was an unqualified success. The reception given to Titians, Trebelli-Bettini, and Risarelli was most enthusiastic. Signor Catalani and Signor Paladini, the former a light and pleasing baritone, and the latter an effective tenor, made up the vocal troupe. M. Colyns was the solo violinist, and Mr. F. H. Cowen conductor and accompanist. An excellent programme was provided. The duet, "Quis est homo," from Rossini's *Stabat Mater*, sung by Mdlle. Titians and Madame Trebelli-Bettini, was a piece of perfect vocalisation. M. Colyns's two solos were Paganini's ever fresh "Carnival," and Beethoven's "Romance." Both were played well.—THE Arion Orchestral Union continue to give most excellent selections from the Classics, every Saturday afternoon, and fully maintain the reputation they achieved last year.

LEAMINGTON.—Mr. Frank Spinney gave a most successful concert at the Royal Music Hall, on Saturday, the 20th ult. The artists were Madame Campobello-Sinico, Madame Stella Bonheur, Signor Urie, Signor Campobello, Mr. Frank Spinney, Mons. G. Niedzielski (the Polish violinist), and Signor Romano, conductor. Mr. Frank Spinney played the "Moonlight" Sonata, and "A te o cara," arranged by Fumigalli.

MELBOURNE (AUSTRALIA).—The Philharmonic Society gave its twenty-second annual performance of the *Messiah* on Christmas night at the Town Hall, to one of the largest audiences ever brought together here. The five musical forces of the city united—the band of the Italian Opera, the Philharmonic band, the members of the Musical Association, and a grand chorus of 350 performers. The principal vocalists were Miss Pitts, Mrs. Cutter, Mr. Armes Beaumont, and Mr. Lambie. Mr. George Peake presided at the organ. Several of the numbers were encored, viz., "For unto us a child is born," "Lift up your heads," and the "Hallelujah." To show the appreciation of this really fine performance, the immense audience, above 4,000, remained seated till the last note of the "Amen" chorus. Mr. J. Summers conducted.

MELBOURNE (DEBBYSHIRE).—The Glee and Madrigal Society gave an excellent concert in the National School-room on Friday, the 29th January. Selections from the works of Handel and Mendelssohn were performed. The concert opened with the overture to *Alexander's Feast*, admirably played by the band. The chorus, "Be not afraid," was brilliantly rendered both by instruments and voices. "Lord God of Abraham" was finely sung by Mr. Field Baldwin. The trio "Lift thine eyes" was carefully given, and a refined rendering of the chorus "He, watching over Israel," brought the selections from *Elijah* to a close. The duet with chorus, "I waited for the Lord" (*Hymn of Praise*), was most tastefully and artistically given by Mrs. Wilson and Mrs. Knipe. The overture to *Samson*, the two choruses, "Then round about the starry throne," and "Fixed in His everlasting seat," "Honour and Arms," "Let the bright Seraphim," by Mrs. Wilson (trumpet *obligato*, Mr. Townsend), and "Let their celestial concerts all unite," brought the concert to a close. During the three years that this Society has been in existence the following works have been performed: The *Messiah*, *Judas Maccabaeus*, *Samson*, *Solomon*, *Alexander's Feast*, and *Zadock the Priest*, of Handel; Locke's music to *Macbeth*, and selections from the *Elijah*, &c., of Mendelssohn. The Society, which consists mainly of members of the working classes, numbers from forty to fifty. Mr. Wilson conducted, and Mr. Parkinson accompanied.

MONTREAL.—An organ recital and concert was given in the St. James's Street Methodist Chapel, on the 15th January, by Mr. F. H. Torrington, in aid of the Methodist Chapel at St. Lamberts. The programme was an excellent one, consisting of selections from the works of Mendelssohn, Beethoven, Meyerbeer, Rossini, Bach, Mozart and others of the best composers of the past and present, all of which were rendered in a highly efficient manner. The concert was one of the most successful that has taken place in Montreal for some time past.

NEWPORT (I. W.).—An organ recital was given at St. Thomas' Parish Church, on the 28th of January, by the organist, Mr. W. Scadding. There was a large attendance. The proceedings were commenced with a short prayer by the vicar (the Rev. George H. Connor, M.A., R.D.). The selection from Haydn, with which the programme commenced, was played with great power. The first anthem by the choir was a composition by George B. Allen, "In the beginning was the word," which was admirably rendered. The tenor solo, "Thou art fairer than the children of men," was sung by Mr. Lee. Handel's "Harmonious Blacksmith," was one of the gems of the evening, and Mendelssohn's "War march of the priests" closed a recital which bore evidence throughout of Mr. Scadding's perfect command over the instrument.

NEW YORK.—The excellent organ concerts recently given at the Church of the Holy Trinity (corner of Madison Avenue and 42nd Street) have been numerously attended and highly appreciated. The organists—Messrs. George W. Morgan, George W. Warren, and Samuel P. Warren—most successfully displayed the capabilities of the magnificent new instrument, built by Hilborne L. Roosevelt, on each occasion performing a selection of music the classical nature of which cannot be too highly praised.

PAISLEY.—On Friday evening, the 29th January, the Tonic Sol-fa Institute invited the public to the venerable Abbey, to hear a performance of *Belshazzar*. Mr. Pattinson presided at the new organ of the church, which was the only accompaniment. The principal singers were Madame Tonnelier, Mrs. Baxter, Mr. Whitehead, of Durham Cathedral, and Mr. Pope. The choruses, on the whole, were well sung. Mr. J. A. Brown was an efficient conductor.

RAINHILL (LANCASHIRE).—The third of the series of concerts for the benefit of the schools was given by the church choir on the 5th ult. in

the School-room, in the presence of a large and appreciative audience. The programme, which was well selected, consisted of songs, duets, part-songs and glees. Mr. Rudge sang the "Stirrup cup," for which he was encored, a similar compliment being paid to Miss Kimpton. Mrs. Poore and Mr. Collins were very successful in Mendelssohn's duet, "I would that my love," and Mrs. Thomson and Messrs. Collins, Tyrer, Martin, Bell, Green, and W. S. Clarke acquitted themselves creditably in the parts allotted to them. Mr. C. Collins accompanied.

—On the 9th ult. a theatrical performance was given by the officers and servants, in the Recreation Hall of the County Asylum, for the amusement of the inmates. *The Crimson Scarf*, a comic opera in one act, by Legoux, and *Bombastes Furioso*, were produced in such a manner as to reflect great credit upon all who took part in them. The inmates paid great attention, and seemed to thoroughly appreciate and enjoy the whole of the performance.

RICHMOND.—A most successful concert, in aid of the Richmond Infirmary, was given at the Masonic Hall, Greyhound Hotel, on Thursday the 4th ult. Among the most striking numbers may be mentioned "Koberto, oh tu che adoro," and Braga's "Serenata," exquisitely sung by Miss Terry, accompanied on the flute by Mr. F. White; "Batti, batti," by Mrs. Wingrove; Balfe's "Rose song" from *Il Taisimano*, given with admirable effect by Mr. E. A. Tietkins; the duet "Parigi o cara," Mrs. Wingrove and Mr. Tietkins; Terschak's flute solo "Allegro de concert," brilliantly played by Mr. F. White; and Rubinstein's Bouree, rendered with much spirit by Rev. H. W. Miller, Mus. Bac. The orchestral pieces, Haydn's Symphony No. 1, and the overture to *Masaniello*, went well under the conductorship of Rev. W. Borrow. The glees, "Hie thee, shallop," and "The three chafers," also merit a word of praise.

RIPLEY.—A very successful concert was given in the public hall on the 8th ult., by the Derby Glee and Madrigal Society; Mr. W. J. Kempton, of Derby, conducted. The principal artists were Madame Billinie-Porter, Miss Armstrong, Mr. W. B. Ling, and Mr. Tom Kempton.

ROMFORD.—An excellent concert, under the able conductorship of Mr. H. Regaldi, was given in the Corn Exchange, on the 4th ult. The first part of the programme was sacred, and consisted of Mendelssohn's "Hear my prayer," the soprano solo by Miss Emily Hope, and selections from *Elijah*. The choruses were well sung, reflecting the greatest credit on the conductor, as the Society is composed entirely of amateurs. In the second part, Mr. T. Sergeant contributed some violin solos, and the Messrs. A. H. and W. W. Brown, pianoforte duets. Some favourite part-songs were most efficiently rendered. Mr. Brown accompanied.

SCARBOROUGH.—The annual concert of the Vocal and Instrumental Society took place at the Prince of Wales Hotel, South Place, on Monday evening, the 8th ult., under the able conductorship of Dr. Sloman, organist of St. Martin's. The large assembly-room was, as on former occasions, completely filled with a brilliant company. The first part of the programme consisted of the Cantata, *The Woman of Samaria*, in which a mournful interest was felt by the audience in consequence of the very recent death of its distinguished composer—one of the very highest musicians of his country—Sir Wm. Sterndale Bennett. The second part of the programme was made up of secular music, the concerted portions of which were three part-songs by Macfarren. Dr. Sloman's song, "No tidings," was finely sung by Mrs. Smyth, and formed one of the gems of the evening, the accompaniment being enriched by an *obligato* violoncello part, added by the composer, and most tastefully played by R. Menzies, Esq. The sixth and last of the series of organ performances by Dr. Naylor, at All Saints' Church, was given on Friday evening, the 12th ult., on which occasion there was a numerous attendance. The programme comprised Mendelssohn's Sonata in D minor, the favourite Concerto in B flat, by Handel; Bach's Prelude and Fugue in F minor; the interesting Allegretto and March by the popular French organist, Guilman, introduced by Dr. Naylor at his previous Recital, and an elegant specimen of Dr. Naylor's ability as an extemporist. Besides the instrumental pieces, the boys of the church choir sang three hymns in a very creditable manner. As Dr. Sloman is about leaving Scarborough (having accepted the appointment of organist of St. Giles's Church, Reading), the members of the Scarborough Amateur Vocal and Instrumental Society, have organised a subscription to enable them to present to him a testimonial of the gratitude and esteem they entertain towards him, and of their appreciation of the assiduity, ability and courtesy with which he has acted as the honorary conductor of the Society for upwards of five years.

STRATFORD (ESSEX).—On Tuesday the 9th ult., the West Ham Philharmonic Society gave the second concert of the seventh season, in the Town Hall. The concert consisted of part-songs and ballads, with one or two instrumental pieces. The most effective choral numbers were the Choral March from Costa's *Naaman*, and Pissuti's part-song, "The sea hath its pearls," the latter being sung without accompaniment, and receiving a well-merited encore. The soloists were the Misses Jones, Miss Cecilia Fuller, the Misses Radmall, Miss Fuller (piano), and Messrs. W. H. Wicker, A. Gower, H. Compton, and C. Clutterbuck (concertina), all of whom contributed greatly to the success of the concert. Mr. J. S. Bates conducted, and Mr. F. C. Kitson was the accompanist, playing also in a duo for concertina and piano with Mr. Clutterbuck. A very appropriate close to the concert was the performance of Dr. Garrett's finale, song, and chorus, "Good night."

SWINDON.—The third of the series of concerts given at the Mechanics' Institute during this session, under the management of Mr. Henry Webb, took place on the 20th ult. The band of the London Orchestral Union, conductor, Mr. E. Audibert, performed several selections admirably. The vocalists engaged were Miss Jessie Royd, Mme. Alice Barnett, and Mr. Alfred Kenningham (of St. Paul's); accompanist, Mrs. Henry Webb. There were numerous encores. The hall was crowded in every part.

TEELING, ESSEX.—A concert, under the patronage of Lord and Lady Rayleigh, was given on the 1st ult., with great success. The following artists contributed solos: Miss Jessie Stocken, Messrs. J. Smith, R. Gill, and J. B. Bolton. Miss Stocken sang "The maid of the mill," and Mr. Bolton obtained an encore for his capital rendering of a new song, "Polly," by Molloy. The Choral Society, under the direction of the Hon. Richard Strutt, sang several part-songs with effect.

TOTTENHAM.—An excellent musical and literary entertainment was given in St. Paul's School on the 12th ult. The vocalists were the Misses M'Lellan and A. L. Fielding, and Messrs. F. C. Evans and L. Wells. Miss M'Lellan was encored in "Follow me gaily" (Pissuti), a similar compliment being paid to Miss Fielding and Mr. L. Wells. Mr. F. C. Evans sang Hatton's popular songs, "The British Tar" and "Anthea," with marked effect. The literary portion of the programme was under the management of Messrs. J. Baucutt and W. Blount. The success of the entertainment was considerably enhanced by the pianoforte playing of Miss Dittmar, who also accompanied throughout.

VALE OF AYLESBURY.—On Tuesday evening, the 2nd ult., the Sacred Harmonic Society gave a concert in the Corn Exchange, when Mozart's Twelfth Mass, with selections from *Elijah*, *Creation*, and *Messiah* were performed. The vocalists were Mrs. Parslow, Mrs. Taylor, Miss Clare, Miss Garner, Mr. Ingram, Mr. Wootton, and Mr. Fleet. The principal instrumentalists consisted of a string quartet from London, under the leadership of Mr. Knott, assisted by Mr. Ives, Mr. Robinson, Mr. R. A. Jones, Mr. A. L. Taylor, and Mr. S. G. Payne. Miss Steadman, and Mr. Biggin, organist of All Hallows, High Wycombe, presided at the pianoforte; and Mr. G. B. Smith at the harmonium.

WOODFORD.—The Musical Society, now numbering a hundred voices, under the direction of Mr. Walter Latter, R.A.M., organist of St. Mary's, Woodford, gave a performance of Mendelssohn's *St. Paul*, on Tuesday the 26th January. The choruses were very carefully rendered, and reflected great credit on the conductor. The solo vocalists were Miss Smellie (soprano), and Mr. Richard Latter (bass). The other parts were entrusted to amateurs. The band was led by Herr Wedermeyer in a highly satisfactory manner. The Lecture Hall was crowded.

WOLVERHAMPTON.—The second of the Festival Choral Society's concerts for the present season took place on the 1st ult. at the Exchange. The piece selected for performance was Handel's Oratorio, *Judas Maccabæus*, for which special arrangements had been made in the way of additions to the band and chorus. The soloists were Mdlle. Levier (soprano), Miss Granger, Miss M. J. Blower, Mr. H. T. Bywater, and Mr. Whitney. Mr. Mann presided at the harmonium, and Mr. Stockley conducted. Mdlle. Levier made a very favourable first impression. Her voice is rich and full, and she sings with ease and grace, her greatest achievement being in "From mighty kings." The band was highly efficient, and the choruses were very well sung.

ORGAN APPOINTMENTS.—Mr. Charles Trew, to St. Paul's, Ruthall, Tunbridge Wells. —Mr. W. Howell Allchin, Mus. Bac., Organist and Choirmaster to St. John's College, Oxford. —Mr. Charles Forington to Union Chapel, Islington. —Mr. Robert S. Thorpe to the Church of Great Baddow. —Mr. Thomas William Noble, organist and choirmaster to the Church of S. Andrew, Cobham, Surrey. —Mr. T. P. Groom, organist and choirmaster to the Parish Church, Godmanchester, Huntingdon. —Mr. W. J. Price to the Parish Church, Spalding. —Mr. Humphrey J. Stark, F.C.O., organist and choirmaster to Holy Trinity Church, Tulse-hill, S. W.

CHOIR APPOINTMENTS.—Mr. Robert Andrews (Bass), to Hereford Cathedral. —Mr. James Lewis (Alto), to St. Margaret's (Parish) Church, Lee, S.E. —Mr. John A. Murray (Alto), to Rolls Chapel, Chancery-lane. —Mr. H. B. Dudden (Tenor), to St. Anne's, Soho. —Mr. F. Budge (Bass), to St. Peter's, Vere Street, W.

OUR notice of an Organ Recital by M. Guilman in last month's Country News, should have been headed *Manchester*, instead of *Southport*.

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Now the clear beams. Chorus (<i>King Stephen</i>)	...	Beethoven
Thou wilt keep him in perfect peace. Anthem	...	Dr. S.S. Wesley
Prelude	...	Julius Andre
The floors shall be full of wheat. Anthem	...	Sir John Goss

BOOK XXXV.

Andante (Sonata, Op. 27, No. 2)	...	J. B. Cramer
Hear my prayer. Psalm	...	Mendelssohn
O for the wings of a dove. Psalm	...	Mendelssohn
Sanctus (Mass No. 16)	...	Mozart
Benedictus (Mass No. 16)	...	Mozart
Voluntary	...	W. Walond
Andante Sostenuto (Op. 72)	...	Mendelssohn
Fear not, O Land. Anthem	...	Sir John Goss
Aria	...	Kalkbrenner
Deliver me, O Lord. Anthem	...	Dr. J. Stainer
Woe! O woe! Chorus (<i>Das Weltgericht</i>)	...	F. Schneider
Up! up! this is the day.	...	C. Reinthaler
Within our inmost being (<i>Passion, S. John</i>)	...	J. S. Bach
Though helpless I came. Aria (<i>Job</i>)	...	W. Russell

BOOK XXXVI.

March	...	Gluck
Adagio (Sestetto, Op. 110)	...	Mendelssohn
Voluntary	...	J. Battishill
Lied ohne Worte (Op. 102)	...	Mendelssohn
Prelude	...	A. W. Bach
March (<i>Cornelius</i>) Op. 108,	...	Mendelssohn
Aria Patetica	...	Kalkbrenner
I will wash my hands in innocence. Anthem	...	E. J. Hopkins
Voluntary	...	Max Keller

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Lord is my stony rock, and I my de-
fence : my Saviour, my God, and my
might, in whom I will trust * my buckler,
the horn also of my sal- I -vation I and
my I refuge.

For lo, thine enemies O Lord * lo, thine
ene- I -mies shall I perish : and all the
workers of wicked- I -ness shall I be de- I
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